

MUSIC - UNIVERSITY OF TORONTO

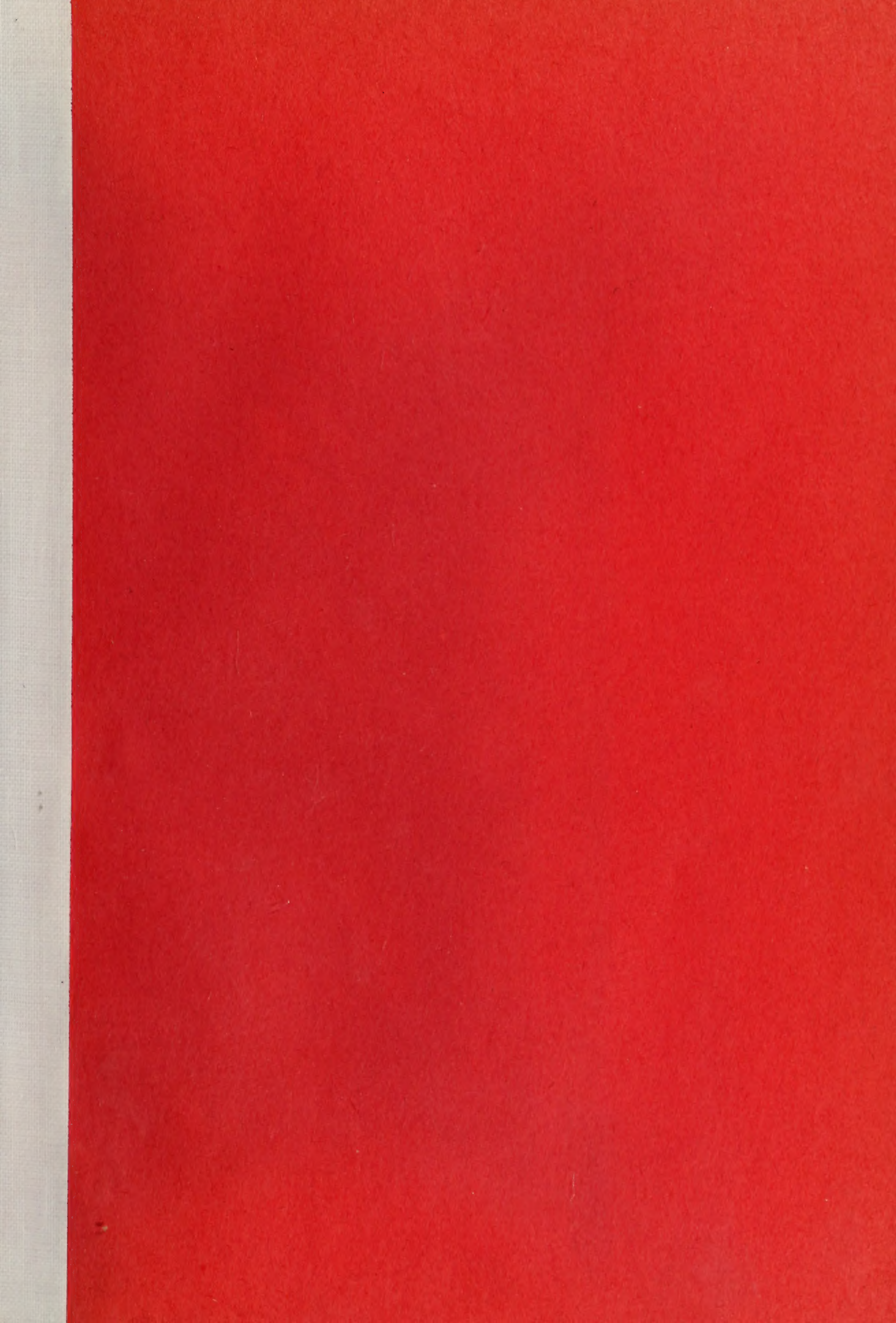


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M

1533

C45V5





LA VIE DU POÈTE

Symphonie - Drame

en

Trois Actes et Quatre Tableaux

Poème et

Musique de

GUSTAVE CHARPENTIER

1860 -

Partition Chant et Piano

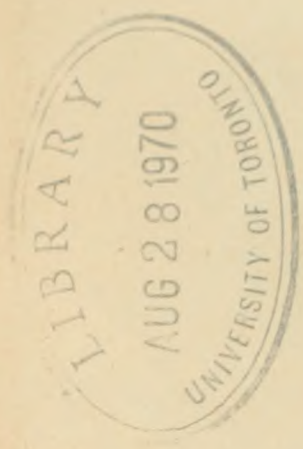
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M
1533
C45V5

à J. MASSENET

MON MAITRE

HOMMAGE DE GRATITUDE

EN SOUVENIR AFFECTUEUX

PERSONNAGES

LE POÈTE.

LA FILLE.

UNE VOIX. (2^me Acte).

UNE VOIX. (2^me Acte.).

Voix intérieures. Voix de la Nuit.

Voix de Malédiction. Voix d'autrefois.

Voix de demain.

Le lieu de l'action est purement imagina-
tif. Toutefois pour le théâtre, on peut le
préciser ainsi :

PREMIER ACTE

La Chambre du Poète.

DEUXIÈME ACTE


La Nuit Splendide.

TROISIÈME ACTE (1^{er} Tableau)

Un site sauvage.

TROISIÈME ACTE (2^me Tableau)

Une Fête à Montmartre.



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LA VIE DU POÈTE

ACTE PREMIER

(Enthousiasme)

SCÈNE PREMIÈRE

RECUEILLEMENT

CHŒUR DES VOIX INTÉRIEURES

Douce Lumière,
Vers toi s'envole ma prière,
Dans le mystère
D'un divin jour.

LE POÈTE

Brûle, ô mon âme,
Brûle toujours, voluptueuse flamme ! .

LA VIE DU POÈTE

LE CHŒUR

Aube d'amour,
Aube première !
Dans ta lumière
Chante le mystère
De mon amour.

LE POÈTE

Brûle, ô mon âme,
Brûle toujours, voluptueuse flamme ! .

LE CHŒUR

Céleste éclair,
Folle étincelle,
Du pur Éther
Sainte parcelle,
Luis sans retour !

.....
.....

LE POÈTE

Troublante aurore
De mon désir,
Dans ton amour je sens éclore
L'ardente Aurore
De l'Avenir.

LE CHŒUR

Pure Lumière,

ACTE I. — SCÈNE II.

Vers toi s'envole ma prière,
Dans le mystère
D'un divin jour.

SCÈNE II.

INCANTATION.

LE CHŒUR

Viens, flamme divine, ô chaude clarté,
Je veux que par toi s'embrase mon être,
Qu'à mes yeux charmés tu fasses paraître
Les plages du Rêve, et l'ardent Été
Où fleurit le Verbe, où dressent leurs faîtes
Des temples si beaux que les plus beaux soirs
Brillent moins dans la pourpre de leurs fêtes

Cieux lointains, ô mers, ô larges miroirs !
Pays inconnus à l'âme éblouie,
Ils s'offrent et l'ombre est évanouie.

SCÈNE III

AU PAYS DU RÊVE

LE POÈTE

Voix de mon âme,

LA VIE DU POÈTE

Splendeur qui m'illumines, ô Vérité !
Dieu se proclame
En ta beauté !
Pures musiques,
Promesses magnifiques !
Chant d'éternité,
Dans ta volupté
Se lève
Mon Rêve !

LE CHŒUR

O flamme immense
Accable-moi de ta puissance !
Allons, naissez,
Rouges visions, Soleil triomphants des Passés !
Ah ! le ciel est dans mon être,
Et l'éclair fait apparaître
Les palais merveilleux,
Les temples orgueilleux
Du Rythme et du Rêve !

ACTE II.

La Nuit Splendide

SCÈNE I.

LES VOIX DE LA NUIT

Entends-tu la nuit, la nuit calme et tendre ?
L'herbe fait sa note étrange et confuse,
Il n'est point d'accords que le bois refuse
Au musicien qui sait bien l'entendre.

Là le vent du soir se dispose à tendre
Son archet puissant sur l'ombre diffuse
L'accompagnement, ô subtile ruse,
Se fait terne et doux, de couleur gris cendre.

Comme un long soupir de violoncelle,
Écoute s'entler sur l'eau qui ruisselle,
La pleurante voix qu'exhale le saule...

Bruit imperceptible, et qu'un rien nous voile,
Entends-tu le clair solo d'une étoile
Dont le blanc rayon te cherche et te frôle?...

DEUXIÈME TABLEAU

IVRESSE

SCÈNE I.

UNE FÊTE A MONTMARTRE

VOIX D'AUTREFOIS,

Sois maudit, Dieu perfide,
Dieu trompeur, Dieu haï! . . .

.....
Entends-tu la nuit, la nuit calme et tendre?
.....

SCÈNE II.

LE POÈTE — LA FILLE

LE POÈTE

Trille,
ô fille
en guenilles,
ton rire fou.

LA FILLE

ah! ah! ah!

LA VIE DU POÈTE

LE POÈTE

Chante,
bacchante
délirante
que je suis saoué !

LA FILLE

la ! la ! la !
ah !

LE POÈTE

Rogne,
besogne
ma charogne,
gentil démon

vide,
avide
et livide
jusques au fond.

Sèves
et Rêves...

Cœurs
et pleurs...

LA FILLE

la ! la ! la !
ah !
ah ! ah ! ah !

ACTE III — SCÈNE II

VOIX D'AUTREFOIS.

(Chœur lointain)

Douce Lumière,
Vers toi s'envole ma prière,
Troublant mystère
D'un divin Jour !

Céleste éclair,
Folle étincelle,
Du pur Ether
Sainte parcelle !

LE POÈTE

Trille,
ô fille !...
chante,
bacchante !

VOIX DE DEMAIN

O flamme immense,
Dont j'ai mesuré la puissance,
Rythmes d'amour,
Rouges visions d'un beau Jour,
Vous qui jadis berciez mon être,
Quelle aube vous verra donc renaître,
Rêves merveilleux, maudits,
Larges miroirs, ô paradis
Dont je fus le Maître ?

ACTE III — SCÈNE

LE POÈTE, (ivre)

Trille,
ô fille .

LA FILLE

ha ! ha ! ha !

LE POÈTE

Sèves
et Rêves !
Cœurs
et pleurs !

VOIX INTÉRIEURES (plaintivement)

Ah

Ah !

Ah ! .

FIN

LA VIE DU POÈTE

Symphonie-Drame en trois Actes et quatre Tableaux

Conservatoire National
le 18 Mai 1892

Théâtre National de l'Opéra
le 17 Juin 1892

<i>Interprètes</i>	<i>Personnages</i>	<i>Interprètes</i>
M ^{me} TARQUINI D'OR	Le Poète (1 ^{er} Acte) SOPRANO	M ^{me} FIÉRENS
M ^r COSSIRA	Le Poète (2 ^e Acte) TÉNOR	M ^r VAGUET
M ^r GRIMAUD	Le Poète (3 ^e Acte) BARYTON	M ^r RENAUD
M ^{me} TARQUINI D'OR	La Fille SOPRANO	M ^{me} FIÉRENS
	Une Voix (2 ^e Acte) SOPRANO	
M ^{lle} WYNS	Une Voix (2 ^e Acte) CONTRALTO	M ^{me} HÉGLON

Voix intérieures — Voix de la nuit — Voix de malédiction — Voix d'autrefois — Voix de demain

P <small>RELUDE</small>	Pages 1
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ACTE I

— ENTHOUSIASME —

SCÈNE I RECUEILLEMENT.	
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	« <i>Brûle, ô mon âme</i> »
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(2^d Tableau)

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VOIX INTÉRIEURES . . . « <i>Ah!.. Ah!..</i> »	Chœur 147

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LA VIE DU POÈTE

SYMPHONIE - DRAME en 3 ACTES et 4 TABLEAUX

Gustave CHARPENTIER.

1860-

Acte premier.

ENTHOUSIASME.

PRELUDE

Vigorous stringendo.

PIANO. *ff*

Plus vite.

rit.

strident. 6 3

Tempo.

mf avec tendresse.

dimin

ff

Plus vite.

Tempo.

ff brutal.

rit.

expressif.

mf

p

sans rigueur.

tranquille.

3 6

mf *pp*

3

p *cresc.*

dans une exaltation croissante.

lié.

f

ff

Animez peu à peu.

Élargissez.

sempre animé.

Tempo animé.

Retenez.

Tempo.

Retenez.

Un peu plus lent.

mystérieux un poco rubato.

Animez.

pp cresc. md ff Élargissez

Tempo.

Animez.

p cresc. md ff Élargissez.

Tempo.

mf ff Élargissez. f mf

Lent.

Plus vite.

Lent.

p ff

Plus vite.

ff pesante. pp

rall. peu à peu.

SCÈNE I.

RECUEILLEMENT.

Andante.

SOPRANI.

CONTRALTI.

TÉNORS.

VOIX INTÉRIEURES.

BASSES.

Dou - ce Lu - miè - re, Vers toi s'en -

Andante.

PIANO.

sempre pp

- vo - le ma pri - è - re, Dans le mys -

- tè - re D'un di - vin jour.

mystérieux.
pp
 Dou - ce Lu - miè - re, Vers toi s'en - vo - le ma pri -
pp *cresc.*
 Vers toi s'en - vo - le ma - pri - è - re,
pp *cresc.*
 Dou - ce Lu - miè - re, Vers toi s'en - vo - le ma pri - è -

p *pp*
 O doux mys - tè - re!
mf *pp*
 - è - re, Dans le mys - tè - re
doux. *pp*
 O dou - ce Lu - miè - re
pp
 - re, Dans l'au - be clai - re D'un di -

SOPRANO SOLO.

p Brû - le, ô mou â -

pp Au - be d'a -

morendo. D'un di - vin jour.

morendo. D'un di - vin jour.

morendo. - vin jour.

un peu ralenti. **Tempo.**

pp - me, Brûle toujours vo - luptu - eu - se flam - me!

pp - mour!

pp Au - be pre - miè - re!

p En - tends ma pri - è - re?

p O di - vin

Animez. *p*

Au - - - be premiè - re! Dou -

pp Dou - ce Lu - miè - - - re D'un - di - vin *cresc.*

p Au - - - be premiè - re! Dou -

pp jour, dans ta lu - miè - re Chan - te le mys - *cresc.*

Animez. *pp*

mf Gai. 3

- ce Lu - miè - re! Cé - leste éclair, Folle é - tin -

jour! Cé - leste éclair, Folle é - tin -

- ce Lu - miè - re! Cé - leste éclair, Folle é - tin -

- tè - - re De mon a - mour. Folle é - tin -

mf Gai. 3

cel - le Du pur éther — Sainte par - cel - le

cel - le Du pur éther — Sainte par - cel - le.

cel - le Du pur éther — Sainte par - cel - le.

cel - le Ah! — Sainte par - cel - le.

3

cresc

f *3* *rall.* *Tempo.* *retenez.* *pp*

Luis sans retour! — chan-te la gam - me

f *3* *pp* *tranquille.*

Luis sans retour! — au - ro - re — D'un - di - vin

f *3* *pp*

Luis sans retour! — Dans le mys - tè - re D'un di - vin

f *3* *pp*

Luis sans retour! — Dans le mys - tè - re D'un di - vin

f *3* *rall.* *Tempo.* *retenez.* *p* *pp* *md*

Tempo.

SOPRANO SOLO.

pp

Brû - le ô mon à - me, Brûle toujours vo -

jour.

jour.

jour.

Tempo.

ppp

jour.

|||

lup - tu - eu - se flam - me.

(presque parlé.)

pp

Ah! céleste éclair,

pp

Ah! céleste éclair, folle étin.

Ah! céleste éclair, folle étin.

Ah! céleste éclair, folle étin.

TÉNOR SOLO.

p 3

Brûle, ô mon â - - - me, Brûle toujours vo - luptu - euse flam -

- cel - 3 - le.

SOPRANO SOLO.

Troublante au - ro - - - re

- me. —

pp (presque parlé)

Ah! céleste éclair, folle étin - cel - - - le.

pp

Ah! céleste éclair, folle étin - cel - - - le.

pp

Ah! céleste éclair, folle étin - cel - - - le.

Animez.

cresc.

De mon Désir! Dans ton amour je sens éclo- re

Dans ton amour je sens éclo- re

p Ah! céleste éclair, Folle é-tin-

p Ah! céleste éclair, Folle é-tin-

Ab! céleste éclair, Folle é-tin-

Animez.

p *cresc.*

Élargissez.

Eardente Auro - re De l'A - ve - nir!

Eardente Auro - re De l'A - ve - nir!

Ah!

- cel - le Du pur é-ther Pure par - cel - le Brille toujours! —

- cel - le Du pur é-ther Pure par - cel - le Brille toujours! —

- cel - le Du pur é-ther Pure par - cel - le Brille toujours! —

Élargissez.

un peu ralenti.

pp

Troublant mys - tè - re,

pp

re, Troublant mys - tè - re D'un di - vin jour.

pp

Dans le mys - tè - re D'un jour.

pp

Dans le mys - tè - re D'un jour.

un peu ralenti.

a Tempo

pp

pp

un peu retenu.

Tempo.

pp

Animez.

The first system of music consists of two staves. The upper staff (treble clef) contains a melodic line with a long slur over the first two measures. The lower staff (bass clef) features a rhythmic accompaniment with chords and single notes. A *cresc.* marking is present in the right-hand part of the system.

The second system continues the piece. The upper staff has a melodic line with some accidentals. The lower staff has a more active rhythmic pattern with eighth and sixteenth notes. A *cresc.* marking is also present in the right-hand part.

a Tempo 1^o

The third system is marked *a Tempo 1^o* and *pp*. The upper staff features a series of chords. The lower staff has a complex rhythmic pattern with many notes, including some with fingerings like '5'. A *Ped.* marking is at the beginning of the system.

The fourth system is marked *m.d.*. The upper staff has a melodic line with some slurs. The lower staff continues with a complex rhythmic pattern. A *Ped.* marking is also present.

The fifth system features various musical notations, including slurs and dynamics. The upper staff has a melodic line with some accidentals. The lower staff has a complex rhythmic pattern with many notes and fingerings. A *Ped.* marking is present.

Animé.

The first system of musical notation consists of two staves. The upper staff is in treble clef and contains a series of chords and eighth-note patterns. The lower staff is in bass clef and features a steady eighth-note accompaniment. The key signature has two sharps (F# and C#).

The second system continues the piece. It includes a *cresc.* marking above the first measure of the upper staff. The music features a mix of chords and melodic lines in both staves.

The third system shows a dynamic shift to *ff* (fortissimo) in the lower staff. The upper staff continues with complex chordal textures and melodic fragments.

The fourth system features a prominent triplet in the upper staff. The lower staff has a more active melodic line with eighth-note patterns.

The fifth system includes a *pressz.* (rushing) marking above the first measure of the upper staff and a *mf* (mezzo-forte) marking in the lower staff. A *cresc.* marking appears in the lower staff towards the end of the system.

p Ah!

p Ah!

p Ah!

p Ah!

p *cresc.* *p*

mf Ah! *f* Ah!

mf Ah! *f* Ah!

mf Ah! *f* Ah!

f Ah! *f* Ah!

cresc. *f* *Tempo.* *p* *cresc.*

Ped. ☆ Ped. ☆

ff *f* **Animé.**

Ah! Ah! Ah! *mf* Viens! Viens!

ff *f* *mf* Viens! Viens!

Ah! Ah! *mf* Viens! Viens!

Animé.

f *élargi.* *p* **Tempo.** *cresc.* *p*

Pod. ☆ Pod. ☆

mf Viens! Viens! Viens! Viens!

mf Viens! Viens! Viens! Viens!

Viens! Viens!

Viens! Viens!

Viens! Viens!

Viens! Viens!

Viens! Viens!

Viens! Viens!

3 3 3 3

cresc.

Detailed description: This system contains the first four staves of the musical score. The top two staves are vocal parts, each with the lyrics "Viens!" written below. The third and fourth staves are piano accompaniment. The piano part features a triplet of eighth notes in the right hand and a corresponding accompaniment in the left hand. The key signature has two sharps (F# and C#).

cresc. flam - me, flam - me!

cresc. flam - me, flam - me!

Viens! Viens!

cresc. Viens! Viens!

3 3

Detailed description: This system contains the next four staves. The top two staves are vocal parts with the lyrics "flam - me, flam - me!". The third and fourth staves are piano accompaniment. The piano part continues with triplet figures in the right hand. The key signature remains two sharps. The word "cresc." is written above the first two vocal staves.

p Div. *cresc.*
 Ac - ca - ble - moi de ta puis - san - - ce, Flamme pu - re, flamme im -

p Div. *cresc.*
 Ac - ca - ble - moi de ta puis - san - - ce, Flamme pu - re, flamme im -

p *cresc.*
 Ac - ca - ble - moi de ta puis - san - - ce, Flamme pu - re, flamme im -

p Div. *cresc.*
 Ac - ca - ble - moi de ta puis - san - - ce, Flamme pu - re, flamme im -

Unis.
 - men - se, Embrase, dévo - re, consu - me mon être: A mes yeux fais appa - raî - tre La

- men - se, Embrase, dévo - re, consu - me mon être: A mes yeux fais appa - raî - tre Le

- men - se, Embrase, dévo - re, consu - me mon être: A mes yeux fais appa - raî - tre Le

- men - se, Embrase, dévo - re, consu - me mon être: A mes yeux fais appa - raî - tre Le

ff *v*

AU PAYS DU RÊVE.

Tempo 1^o

SOPRANO SOLO
et
TÉNOR SOLO

SOPRANI.

CONTRATI.

TÉNORS.

BASSES.

ff Voix de mon â - me, Splen.

ff Rê - ve, ô flamme im - men - se! Ac - cable -

ff Rê - ve, ô flamme im - men - se! Ac - cable -

ff Rê - ve, ô flamme im - men - se! Ré - vè - le -

ff Unis.

ff Rê - ve, ô flamme im - men - se! Ré - vè - le -

Tempo 1^o

PIANO.

ff

Ped. ☆ segue.

S.
T.

mf Cédez un peu.

-deur qui m'il - lu - mi - nes,

- moi de ta puis - san - ce Al - lons nais -

- moi de ta puis - san - ce!

- moi ta puis - san - ce!

- moi ta puis - san - cel

mf Cédez un peu.

Ped. ☆

Tempo.

S. 1.

ô Vé - ri - té! Dieu se pro -
 - sez Rou - ges vi - si - ons, So - leil tri - om -
 Nais - sez Rou - ges vi - si - ons, So - leil tri - om -
 Ah! Rou - ges vi - si - ons, Al - lons nais -
 Ah! Rou - ges vi - si - ons, Al - lons nais -

Tempo.

S. 1.

- cla - me En ta Beau - té!
 - phants des Pas - sés!
 - phants des Pas - sés!
 - sez des Pas - sés!
 Div. - sez des Pas - sés!

S.
T.

Pu - res mu - si - ques, Pro - mes - ses ma - gi -

mf Et l'éclair fait appa -

mf Ah! le ciel est dans mon ê - tre *mf* Et l'éclair fait appa -

p cresc.

S.
T.

- fi - ques! Chant d'é - ter - ni - té, Dans ta volup -

Sop. et Contr. *mf cresc.*

Les palais merveil - leux, Les temples fabu -

- raî - tre Les palais merveil - leux, Les temples fabu -

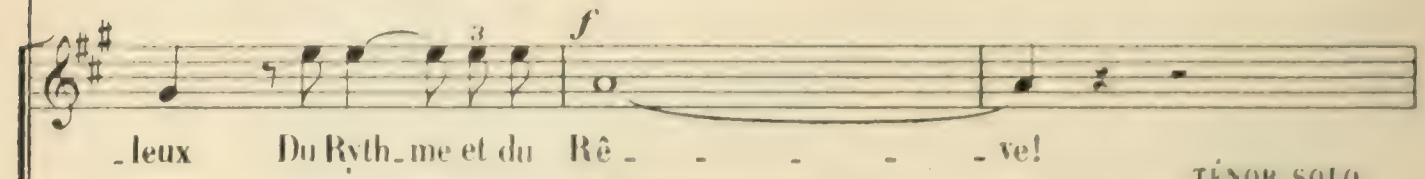
- raî - tre Les palais merveil - leux, Les temples fabu -

mf cresc.

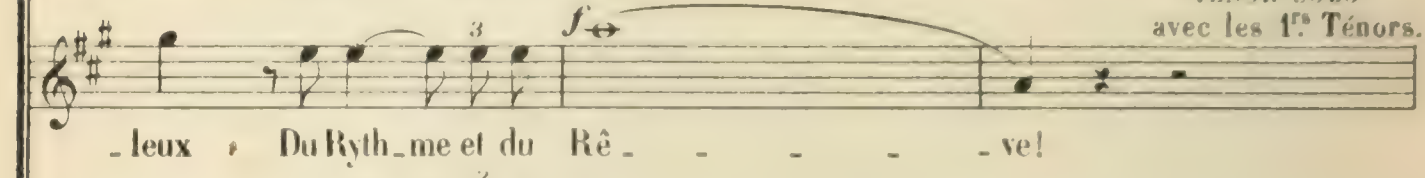
SOPRANO SOLO
avec les 1^{rs} Sop.



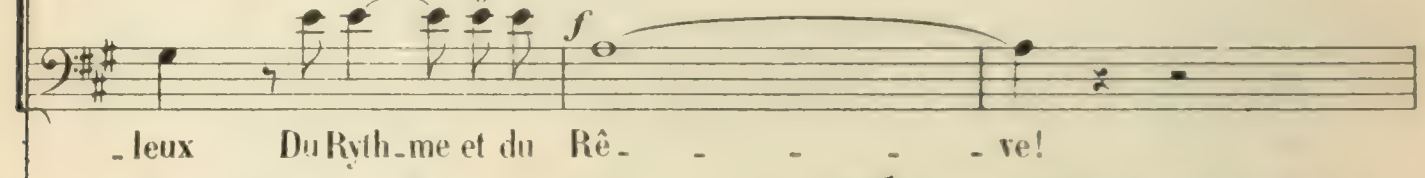
-té Se lè - ve Mon Rê - - - - ve!



-leux Du Ryth - me et du Rê - - - - ve!



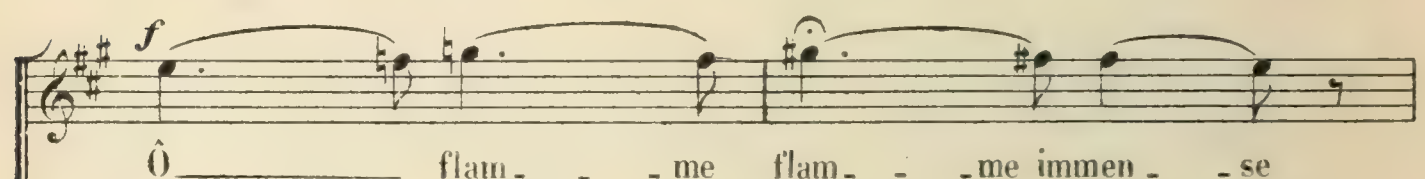
-leux Du Ryth - me et du Rê - - - - ve!



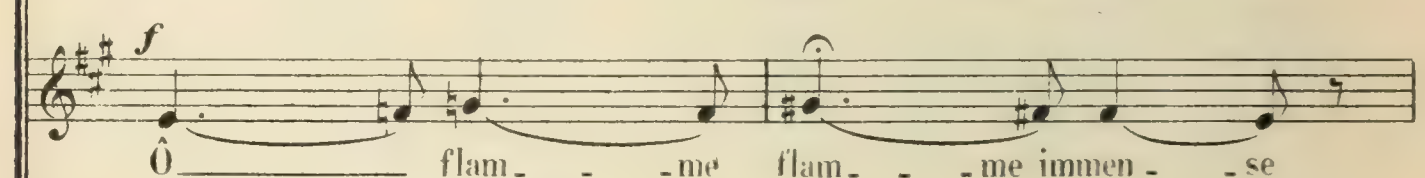
-leux Du Ryth - me et du Rê - - - - ve!



f Trompettes.
Ped. *



f Ô flam - - - me flam - - - me immen - - se



f Ô flam - - - me flam - - - me immen - - se



f Ô flam - - - me flam - - - me immen - - se



f Ô flam - - - me flam - - - me immen - - se



f 6

ff Viens! _____ Sans re_pos, _____

ff Viens! _____ Sans re_pos, _____

ff Viens! _____ Sans re_pos, _____

ff Viens! _____ Sans re_pos, _____

Ped. ☆

ff sans trè - ve Brill - le éclair di_vin! _____

ff sans trè - ve Brill - le éclair di_vin! _____

ff sans trè - ve Brill - le éclair di_vin! _____

ff sans trè - ve Brill - le éclair di_vin! _____

Ped.

Animez peu à peu jusqu'à la fin.

1^{re} Sop. *p*
 Ô flamme im - men - se Ac - ca - ble - moi de ta puis -

2^{de} Sop. *pp*
 Ah! moment di -

Contr. *pp*
 Ah! le ciel est dans mon

1^{re} Ténors. *p*
 Ô flamme im - men - se Montre - moi ta puis -

2^{de} Ténors. *pp*
 Ah! le ciel est dans mon

1^{re} Basses. *p*
 Ô flamme im - men - se Montre - moi ta puis -

2^{de} Basses. *pp*
 Quel - le puis -

Animez peu à peu jusqu'à la fin.

p

- san - - - ce! Ah! bientôt nais - sez Rouges vi - si -
 - vin de tout mon ê - - - tre.
 è - - - tre.
 - san - - - ce. Ah! nais - sez Rouges vi - si -
 è - - - tre.
 - san - - - ce. Al - lons nais - sez vi - si -
 - san - - - ce!

Musical score for a vocal piece, page 43. The score is in G major (one sharp) and 3/4 time. It features a vocal line and a piano accompaniment. The lyrics are: "san - ce! Ah! bientôt nais - sez Rouges vi - si - vin de tout mon ê - tre. è - tre. è - tre. san - ce. Ah! nais - sez Rouges vi - si - san - ce. Al - lons nais - sez vi - si - san - ce!"

f *expressif.*

ons des Pas sés! Ah! le ciel est dans mon être...

pp *mf*

Ah! le ciel est dans mon être. Ah! le ciel est dans mon

pp *mf*

Ah! le ciel est dans mon être. Ah! le ciel est dans mon

ons des Pas sés!

pp

Quel le puis sance.

ons pas sés es.

pp

Ah! le ciel est dans mon être.

SOPRANO SOLO.

Ah! _____

TÉNOR SOLO.

Ah! _____

1^{rs} Sop.

Et l'éclair fait ap - pa - raî - - - tre

2^{ds} Sop.

ê - - - tre, Et l'é - clair _____

Contr.

ê - tre, Et l'éclair fait ap - pa - raî - tre Ah! _____

f Unis.

Ah! le ciel est dans mon ê - - - tre _____

Unis.

Ah! le ciel est dans mon ê - tre Et l'éclair fait appa -

*m. d.**cresc.*

avec les 1^{rs} Ténors.

Dans un é - clair

avec les 1^{rs} Ténors.

Dans un é - clair

fait ap - pa - raî - tre, l'é - clair fait ap - pa -

Dans un é - clair je vois, je vois ap - pa -

Dans un é - clair je vois, je vois ap - pa -

- raî - tre, Et l'é - clair fait ap - pa -

- raî - tre Les palais merveil - leux,

- raî - tre Les palais merveil - leux,

- raî - tre Les palais merveil - leux,

- raî - tre Les palais merveil - leux,

Les grands tem - ples or - gueil - leux.

Les grands tem - ples or - gueil - leux.

Les grands tem - ples or - gueil - leux.

Les grands tem - ples or - gueil - leux.

The first system consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are "Les grands temples orgueilleux." The music is in G major and 3/4 time. The piano part features a steady accompaniment with a melodic line in the bass.

Vite.

Du Rythme et

Du Rythme et

Du Rythme et

Du Rythme et

Vite.

The second system is marked "Vite." and features four vocal staves and a piano accompaniment. The lyrics are "Du Rythme et". The music is in G major and 3/4 time. The piano part features a steady accompaniment with a melodic line in the bass.

du Rê

du Rê

du Rê

du Rê

ff Cloche

Detailed description: This system contains four vocal staves and a piano accompaniment. The vocal parts are in treble clef with a key signature of two sharps (F# and C#) and a time signature of 3/4. Each vocal line begins with the syllable 'du' followed by a long note, then 'Rê' followed by a dotted line. The piano accompaniment starts with a series of chords in the right hand and a melodic line in the left hand. A dynamic marking of *ff* (fortissimo) is present, along with the instruction 'Cloche'.

- ve.

- ve.

- ve.

- ve.

string.

ff Fanfares.

Detailed description: This system contains four vocal staves and a piano accompaniment. The vocal parts are in treble clef with a key signature of two sharps (F# and C#) and a time signature of 3/4. Each vocal line begins with a long note followed by the syllable '- ve.'. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand. A dynamic marking of *ff* (fortissimo) is present, along with the instruction 'Fanfares'. The word 'string.' is written above the piano part.

A musical score for voice and piano. The score is written in G major (one sharp) and 3/4 time. It features a vocal line with lyrics and a piano accompaniment. The lyrics are: "A moi le Rythme, à moi le Verbe, à moi le Ré-ve!". The piano part includes triplets and dynamic markings such as *ff*, *cresc.*, and *sec.*. The score is divided into systems, with a dashed line indicating a section change.

ff 3 3 3
A moi le

ff 3 3 3
A moi le Rythme, à

ff 3 3 3
A moi le

ff 3 3 3
A moi le Rythme, à

Rythme et le Ré-ve!

moi le Verbe, à moi le Ré-ve!

Rythme et le Ré-ve!

moi le Verbe, à moi le Ré-ve!

cresc. *sec.*

Acte Deuxième.

DOUTE

SCÈNE I.

LA NUIT SPLENDIDE.

Lentement.

PIANO.

First system of piano introduction. Treble clef, 3/4 time signature, key signature of one sharp (F#). The music begins with a piano (*p*) dynamic. The right hand features a melodic line with a long slur, while the left hand provides a harmonic accompaniment.

Second system of piano introduction. The melodic line in the right hand continues with a long slur, and the left hand accompaniment remains consistent.

Third system of piano introduction. The right hand continues with a piano (*pp*) dynamic, and the left hand accompaniment includes a *cresc.* (crescendo) marking.

LES VOIX DE LA NUIT.

Sop.

mf

, *p*

Soprano vocal line. The lyrics are: Entends - tu la nuit, la nuit cal -

Contr.

mf

, *p*

Contralto vocal line. The lyrics are: Entends - tu la nuit, la nuit cal -

Ténors.

mf

, *p*

Tenor vocal line. The lyrics are: Entends - tu la nuit, la nuit cal -

Basses.

mf

, *p*

Bass vocal line. The lyrics are: Entends - tu la nuit, la nuit cal -

Piano accompaniment for the vocal section. It features a melodic line in the right hand and a harmonic accompaniment in the left hand. Dynamics include *mf*, *p*, and *dim.* (diminuendo).

- me. _____

- me. _____

- me. _____

- me. _____

pp

pp

p Entends - tu la nuit, la nuit cal - me, la nuit

p En - tends - tu la nuit cal - me, la nuit

p Entends - tu la nuit, la nuit cal - me, la nuit

p En - tends - tu la nuit cal - me, c'est la nuit

8

9

ten - dre? *dim.*

ten - dre? *dim.*

ten - dre? *dim.*

ten - dre? *dim.*

p

pp

L'herbe fait sa note é - tran - ge et con - fu - se.

pp

L'herbe fait sa note é - tran - ge et con - fu - se.

pp

p L'herbe fait sa note é - tran - ge et con - fu - se. Il n'est

p Il n'est

p L'herbe fait sa note é - tran - ge et con - fu - se. Il n'est

1^{res} Basses. *p* Unis. *p*

L'herbe fait sa note é - tran - ge et con - fu - se. Il n'est

pp *mf* *cresc. peu à peu.*

cresc. *f* *retenez.* Tempo. *pp* 3

point d'accords que le bois re - fu - se Au mu - si - ci - en

cresc. *f* *pp* 3

point d'accords que le bois re - fu - se Au mu - si - ci - en

cresc. *f* *pp* 3

point d'accords que le bois re - fu - se Au mu - si - ci - en

cresc. *f* *pp* 3

point d'accords que le bois re - fu - se Au mu - si - ci - en

rit. Tempo. *p*

Un peu animé

qui sait bien l'en-ten-dre.

qui sait bien l'en-ten-dre.

qui sait bien l'en-ten-dre.

qui sait bien l'en-ten-dre.

p Un peu animé. *cresc.*

dim. Ped.

☆

Contralti. *pp* Jà le vent du soir

Basses. *pp* Jà le vent du soir

pp léger et tranquille.

Sop.

Cont.
se dis-pose à ten-dre

Ténors.
p Jà le vent du soir

Basses.
se dis-pose à ten-dre

cresc. *dimin.* *pp*

p Jà le vent du soir se dis-pose à ten-dre

se dis-pose à ten-dre

se dis-pose à ten-dre

se dis-pose à ten-dre

En animant.

mf

cresc.

Son ar.chet puissant son ar.chet puissant

Son ar.chet puissant, son ar.chet puissant

mf cresc.

mf cresc.

En animant.

son ar.chet puissant

p

cresc.

un peu retenu. dim.

Tempo.

pp

sur l'om-bre dif-fu-se; L'accom-pa-gne-

sur l'om-bre dif-fu-se; L'accom-pa-gne-

sur l'om-bre dif-fu-se; L'accom-pa-gne-

sur l'om-bre dif-fu-se; L'accom-pa-gne-

dim.

dim.

dim.

dim.

pp

pp

pp

pp

mf *suivez.*

pp Tempo.

pp

Tempo.

- ment, _____ ô sub-ti - le ru - se,
 - ment, _____ ô sub-ti - le ru - se,
 - ment, _____ ô sub-ti - le ru - se,
 - ment, _____ ô sub-ti - le ru - se,
 - ment, _____ ô sub-ti - le ru - se,
 - ment, _____ ô sub-ti - le ru - se,

morendo Se fait terne et doux, _____ *En ralentissant* *pp* Voi -
pp Voi -
morendo Se fait terne et doux, _____ *pp* Voi -
morendo. De couleur gris cen - dre. Voi -
En ralentissant.

Tempo 1:

pp Entends-

-ci la nuit, la nuit cal - me et ten - dre.

pp Entends-

-ci la nuit, la nuit cal - me et ten - dre.

-ci la nuit, la nuit cal - me et ten - dre.

Tempo 1:

expressif

pp

CONTRALTO SOLO.

p Comme tu

-tu la nuit, la nuit cal - me, la nuit ten - dre? —

pp Entends-tu la nuit cal - me, la nuit ten - dre? —

-tu la nuit, la nuit cal - me, la nuit ten - dre? —

pp Entends-tu la nuit cal - me, la nuit ten - dre? —

pp

C. *3* *cresc.* *dim.*
 long soupir de vi.o.lon-cel - le E - cou - te s'en-fler sur l'eau qui ruis-

C. *expressif.* *pp* *cresc.*
 - sel - le La pleu - ran - te voix, la pleu - ran - te voix qu'ex-

SOPRANO SOLO. *p*
 Bruit im - per-cep-tible, et qu'un

C. *dim.*
 - ha - le le sau - le...

S. rien nous voi - le, Entends-tu le clair so - lo d'une é -

cédez.

cresc.

S. *toi le Dont le blanc rayon, dont le blanc rayon le*

S. *cherche et te frô - le?*

mf

pp

1^{re} Sop. Div. *pp* Ah! L'accompagne -

bouches fermées

Contr. Div. *pp* Ah! L'accompagne -

bouches fermées

Ténors Div. *pp* Ah! L'accompagne -

bouches fermées

Basses Div. *pp* Ah! L'accompagne -

bouches fermées

ppp

*mf mystérieux**p*

É - cou - te...

E - cou - te...

- ment, _____

ô sub - ti - le ru - se,

- ment, _____

ô sub - ti - le ru - se,

- ment, _____

ô sub - ti - le ru - se,

- ment, _____

ô sub - ti - le ru - se,

Sop. Div.

Se fait terne et doux, —

Contr.

Tén.

Div. 1^{re}

Se fait terne et doux, —

Basses.

Div. 2^{des}

De couleur gris cen -

Unis. *p* Tempo 1^o

Vois, c'est la nuit, la nuit cal - me, — la nuit

Unis. *p*

Vois, c'est la nuit, la nuit cal - me, la nuit

Unis. *p*

Vois, c'est la nuit, la nuit cal - me, la nuit

Unis. *p*

- dre. Vois, c'est la nuit, la nuit cal - me, la nuit

Tempo 1^o

SOPRANO SOLO.

p *cresc.* *sf* *pp*

Ah!

cresc. *sf* *pp*

ten - dre

cresc. *sf* *pp* Unis.

ten - dre

cresc. *sf* *pp* Unis.

ten - dre

sf *pp*

ten - dre Ah! Ah!

p

L'herbe fait sa note é - tran - ge et con - fu - se.

p

L'herbe fait sa note é - tran - ge et con - fu - se.

p

p L'herbe fait sa note é - tran - ge et con - fu - se. Il n'est

p Il n'est

p L'herbe fait sa note é - tran - ge et con - fu - se. Il n'est

1^{res} Basses. *p* Unis. *p* L'herbe fait sa note é - tran - ge et con - fu - se. Il n'est

cresc. peu à peu. *mf*

cresc. *f* *pp* *3* point d'accords que le bois re_fu - se Au musicien qui sait bien l'en.

cresc. *f* *pp* *3* point d'accords que le bois re_fu - se Au musicien qui sait bien l'en.

cresc. *f* *pp* *3* point d'accords que le bois re_fu - se Au musicien qui sait bien l'en.

cresc. *f* *pp* *3* point d'accords que le bois re_fu - se Au musicien qui sait bien l'en.

rit. *f* *p*

Tempo.

ten - - - - dre.

ten - - - - dre.

ten - - - - dre.

ten - - - - dre.

8

Tempo.
ppp

cresc.

En_tends - tu la nuit cal - - me,

En_tends - tu la nuit cal - - me,

pp

pp

8

mf

ppp

dim.

La nuit calme et ten - dre?

La nuit calme et ten - dre?

ppp

pp en ralentissant.

ppp

pp dim.
Entends-tu?___

pp dim.
Entends-tu?___

pp dim.
Entends-tu?___

res pp dim.
Entends-tu?___

ppp

SCÈNE II.

LE POÈTE - LA NUIT.

Andante.

PIANO.

p *expressif.*

ppp

cresc.

sf

sf

mf dim.

ppp

2 Ped.

cresc.

LE POÈTE.

p *rall.*

Que me réserves - tu, _____ Nuit? _____

Élargissez.

suivez. *rall.*

p *dim.*

Très lent, soutenu.

P

Nuit Mys_té_ri_ense et trou_blan_ _ _ _ _ te Où ma frêle É_

Très lent.

ppp

toi le fuit, _____ Blan_ che dans l'ombre flot_ tan_ _

rit.

rit.

Tempo.

pp _____ te? _____ *mf* Où vogues-tu *p* dans la nuit, _____

Tempo.

Ped. ☆

_____ Mysté_ri_ense et trou_blan_ _ _ _ _ te, Stella du Fu_tur_ qui

pp *mf*

dimin. *rit.* **Tempo.** *pp*

fuit, _____ Blan - che dans l'ombre flot - tan - - - te? _____

ppp *surtout.* Ped.

p

Que me ré.serves - tu, _____ Nuit? _____

pp

pp *p*

Sop **LES VOIX DE LA NUIT.** *pp* *tranquille.*

Que veux - tu, _____ toi,

Contr *pp*

Que veux - tu, _____ toi.

Ténors *pp*

Que veux - tu, _____ toi.

Animez. *cresc.* *mf* *pp*

dont j'entends l'appel tris - - te en mon si - len - - ce?

dont j'entends l'appel tris - - te

dont j'entends l'appel tris - - te en mon si - len - - ce?

p *dim.* *ppp*

Animez peu à peu.

2 Ped. *f* *cresc.*

d.m.g. *d.* *d.* *d.m.d.* *d.*

LE POÈTE. *ff plus animé*

Élargissez. O nuit où mon

f *d.m.g.* *d.* *d.* *f* *Tempo animé.*

bien déclamé. Retenez.

cœur - s'é - lan - - ce, J'ai peur de toi, peur du

dim. *p* *p* *suivez.*

Tempo.

Musical staff with vocal line and piano accompaniment. The vocal line starts with a half note, followed by eighth notes. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand.

Tempo!
Tempo.

En - ve - lop - pé d'om - bre den -

Piano accompaniment for the first system. It includes dynamic markings *ppp*, *mf*, and *m.g.*. There are also performance instructions like *2 Ped.* and *Envelopé* written across the staves.

Vocal line for the second system. It includes a triplet of eighth notes and dynamic markings *f* and *mf*. The lyrics are: *- se. Je cherche par - tout à voir — Ce que dé - ro - be ton si - len - ce:*

Élargissez.

Piano accompaniment for the second system. It includes dynamic markings *f* and *mf*, and the instruction *eresc.* (crescendo).

Élargissez.

avec grandeur.

Élargissez.

Tempo.

Vocal line for the third system. It includes dynamic markings *ff* and *Tempo.*. The lyrics are: *Tri - om - phe ou mort de mon Es - poir!*

Lent.

Élargissez.

Tempo.

Piano accompaniment for the third system. It includes dynamic markings *ff*, *sf*, and *dim.* (diminuendo).

Vocal line for the fourth system. It includes dynamic markings *p* and *en dehors.*

en dehors.

Piano accompaniment for the fourth system. It includes the instruction *l'accompagnement imperceptible* and *2 Ped.*

The first system of music consists of two staves. The treble staff begins with a treble clef and a key signature of one sharp (F#). It contains several measures of music, including a triplet of eighth notes and a sixteenth-note rest. The bass staff begins with a bass clef and the same key signature, featuring a continuous eighth-note accompaniment with a slur over the first three measures.

lontain.

The second system continues the piece with the instruction *lontain.* above the treble staff. It features a treble staff with a series of chords and a bass staff with a steady eighth-note accompaniment. A repeat sign is present in the middle of the system.

en dehors.

The third system includes the instruction *en dehors.* in the treble staff. It shows a treble staff with a sixteenth-note triplet and a bass staff with a consistent eighth-note accompaniment.

en dehors.

The fourth system features the instruction *en dehors.* in the treble staff. It contains a treble staff with a triplet of eighth notes and a bass staff with a steady eighth-note accompaniment.

p *mf* *m. d.*

The fifth system concludes the page with dynamic markings *p*, *mf*, and *m. d.* (more distant). It features a treble staff with a triplet of eighth notes and a bass staff with a steady eighth-note accompaniment.

Tempo. *retenez.*

pp

Tempo. *expressif.* *m. d.* *pp*

pp *m. d.* **2 Ped.**

ppp

f

IMPUISSANCE.

All^o agitato.

PIANO.

The musical score consists of five systems of piano accompaniment. The first system is marked *sf* and *sombre.*. The second system features a *cresc.* marking. The third system is marked *dim.*. The fourth system includes a *sf* marking. The fifth system contains a *sf* marking. The score is written in a key signature of three sharps (F#, C#, G#) and a 3/4 time signature. The notation includes treble and bass staves with various rhythmic patterns, including sixteenth and thirty-second notes, and rests. There are also some markings like 'x' and '6' in the bass staff of the second and fourth systems.

First system of musical notation, consisting of a grand staff with a treble clef and a bass clef. The treble staff contains a few notes, while the bass staff features a continuous eighth-note accompaniment.

Second system of musical notation. The treble staff has a melodic line with some slurs and ties, while the bass staff continues with the eighth-note accompaniment.

Third system of musical notation. The treble staff shows chords and some melodic fragments, while the bass staff maintains the accompaniment.

Fourth system of musical notation. The treble staff contains sustained chords, and the bass staff continues the accompaniment.

Fifth system of musical notation. The treble staff features a melodic line with slurs and accents, including a triplet. The bass staff continues the accompaniment. A dynamic marking of *mf* is present.

Sixth system of musical notation. The treble staff has a melodic line with a *dim.* marking. The bass staff continues the accompaniment.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music includes a 7-measure rest in the treble, followed by melodic lines in both hands. A triplet of eighth notes is marked with a '3' above it.

Second system of musical notation. It begins with a 7-measure rest in the treble. The music features a dynamic marking of *f* (forte) and a *dim.* (diminuendo) instruction. A triplet of eighth notes is marked with a '3' above it.

Third system of musical notation. It starts with a 7-measure rest in the treble. The music includes dynamic markings of *mf* (mezzo-forte), *cresc.* (crescendo), and *ff* (fortissimo). A triplet of eighth notes is marked with a '3' above it. The instruction *Élargissez.* (Broaden) is written above the final measure.

Fourth system of musical notation. It begins with a 7-measure rest in the treble. The music includes a triplet of eighth notes marked with a '3' above it and a *dim.* (diminuendo) instruction.

Fifth system of musical notation. It starts with a 7-measure rest in the treble. The music includes dynamic markings of *expressif.* (expressive) and *Large.* (Large).

long. **a Tempo.**

The first system of music consists of two staves. The upper staff begins with a piano (*p*) dynamic and features a series of notes with slurs and accents. The lower staff provides a harmonic accompaniment. A fortissimo (*ff*) dynamic is indicated in the middle of the system.

The second system continues the piano accompaniment from the first system, maintaining the same melodic and harmonic structure.

p *crese.*

The third system shows a piano (*p*) dynamic and a crescendo (*crese.*) marking, indicating a gradual increase in volume.

le chant en dehors.

The fourth system introduces a vocal line in the upper staff, marked *le chant en dehors.* The piano accompaniment continues in the lower staff, with dynamics of fortissimo (*ff*) and piano (*p*).

The fifth system concludes the piano accompaniment, featuring a final melodic phrase in the upper staff and a sustained harmonic base in the lower staff.

First system of musical notation, featuring a grand staff with treble and bass clefs. The key signature has three sharps (F#, C#, G#). The music consists of several measures with various note values and rests. A fermata is placed over a measure in the bass line.

Second system of musical notation. It includes dynamic markings *mf* and *pp*. The music continues with complex rhythmic patterns and rests.

Third system of musical notation. It features dynamic markings *sf*, *cresc.*, and *ff*. A crescendo hairpin is visible. The music includes a fermata and various note values.

Fourth system of musical notation. It features dynamic markings *ff*. The music includes a fermata and various note values.

Fifth system of musical notation. It features dynamic markings *mf* and *pp*. The music includes a fermata and various note values.

First system of musical notation. The treble clef staff contains a melodic line with various accidentals and dynamics, including *sf > pp*. The bass clef staff features a rhythmic accompaniment with slanted eighth notes and dynamics such as *ppp*.

Second system of musical notation. The treble clef staff continues the melodic line. The bass clef staff has a dynamic marking of *pp* and continues with slanted eighth notes.

Third system of musical notation. The treble clef staff includes a *cresc.* marking. The bass clef staff has a dynamic marking of *sf*.

Fourth system of musical notation. The treble clef staff features a *fff* dynamic marking. The bass clef staff has a *segue.* marking at the end of the system.

Fifth system of musical notation. The treble clef staff has a *dim.* marking. The bass clef staff continues with a complex chordal texture.

Un peu retenu.

Tranquille.

ppp mystérieux.

ppp

This system contains the first two measures of the piece. The right hand features a complex, tremolo-like texture of chords, while the left hand plays a simple, rhythmic accompaniment. The dynamic is marked *ppp* and the mood is *mystérieux*.

Animez peu à peu.

cresc.

ppp

This system contains measures 3 through 8. The right hand continues with the complex texture, and the left hand has a few rests. The dynamic is marked *ppp*. The instruction *Animez peu à peu* (gradually animate) is written across the system, and *cresc.* (crescendo) is written below the right hand in the fifth measure.

a Tempo 1^o

> p

This system contains measures 9 through 14. The tempo is marked *a Tempo 1^o*. The right hand has a melodic line with a *> p* (accent piano) marking in the first measure. The left hand has a steady accompaniment.

m. d.

cresc.

mf

This system contains measures 15 through 20. The right hand has a melodic line with a *m. d.* (more dolce) marking in the third measure. The left hand has a steady accompaniment. Dynamics include *cresc.* and *mf*.

dim.

pp

This system contains measures 21 through 26. The right hand has a melodic line with a *dim.* (diminuendo) marking in the second measure. The left hand has a steady accompaniment. The dynamic is marked *pp* at the end of the system.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music includes various note values, rests, and dynamic markings.

Second system of musical notation, continuing the piece with similar notation and dynamics.

Third system of musical notation, marked with *dim.* (diminuendo) at both the beginning and end of the system, and *f* (forte) at the beginning.

Fourth system of musical notation, marked with *morando.* (ritardando) in the middle of the system.

Fifth system of musical notation, marked with *cresc.* (crescendo) at the end of the system.

ppp
rall. peu à peu.
f> dimin.

This system shows a piano accompaniment with a treble and bass clef. The bass line features a series of notes with a crescendo hairpin starting with *f>* and a decrescendo hairpin labeled *dimin.* The treble part consists of chords. Performance markings include *ppp* and *rall. peu à peu.*

Lento. une noire du Lento vaut 3 noires du Tempo 1^o

ppp
Orgue lointain.

This system continues the piano accompaniment. The bass line has a melodic line with a decrescendo hairpin. The treble part has chords. Performance markings include *ppp* and *Orgue lointain.*

This system continues the piano accompaniment with chords in the treble and sustained notes in the bass.

Orch. pesante.
p
Orgue.

This system introduces an orchestral part. The treble clef staff is labeled *Orch. pesante.* and begins with a *p* dynamic. The piano accompaniment continues in the bass clef. The word *Orgue.* appears at the end of the system.

This system continues the orchestral and piano accompaniment parts.

Och.

p

Orgue.

dim. *cresc. peu à peu.*

Sop. **Moins lent. (avec fureur)**

f Si l'esprit dans le vi - de Tourne et crie é - per - du

Contr.

f Si l'esprit dans le vi - de Tourne et crie é - per - du

Ténors.

f Si l'esprit dans le vi - de

Basses.

f Si l'esprit dans le vi - de Tourne et crie é - per - du

Moins lent.

ff *dim.*

VOIX DE MALÉDICTION.

Sois maudit Dieu per-fi - de! C'est toi qui l'as voulu.

Sois maudit Dieu per-fi - de! C'est toi qui l'as voulu.

mf *dim.*

mf *dim.*

dim.

pp

Animez.

Élargissez.

cresc.

Sop. **Tempo.****ff**

Si l'es-prit dans le vi - de Tourne et erie

Contr. **ff**

Si l'es-prit dans le vi - de Tourne et erie

Ténors. **ff**

Si l'es-prit dans le vi - de

Basses. **ff**

Si l'es-prit dans le vi - de Tourne et erie

ff **Tempo.**

é - per - du

é - per - du

mf Sois mau - dit Dieu per - fi - de!

é - per - du

mf Sois mau - dit Dieu per - fi - de!*dim.*

pp *sombre et déclamé*

Sois maudit! Dieu per-fi - de!

Sois maudit! Dieu per-fi - de!

C'est toi qui l'as vou_lu.

C'est toi qui l'as vou_lu.

dim. *pp*

pp

Sois maudit! Dieu per-fi - de!

pp

Sois maudit! Dieu per-fi - de!

pp *sombre et déclamé.*

Sois maudit! Dieu per-fi - de!

pp

Sois maudit! Dieu per-fi - de!

pp

mf Sois maudit! Dieu perfi -

mf Sois maudit! Dieu perfi -

p Sois maudit! Dieu per-fi - de! *mf* Sois maudit! Dieu perfi -

p Sois maudit! Dieu per-fi - de! *mf* Sois maudit! Dieu perfi -

mf *cresc.*

rall. - de!

rall. - de!

rall. - de!

rall. - de!

f *pp* *mysterieux.* **Tempo 1°**

Plus lent. *expressif.*

Basses. *p*

Si le corps se la - men - te Dans d'in - jus - tes dou -

Plus lent.

m. d. *f*

Tempo 1^o

- leurs.

pp **Tempo 1^o**

Plus lent. **Tempo 1^o**

Sop.

Contr. *p*

S'il re - fu - se à l'aman - te, S'il ne du - re qu'aux pleurs.

Ténors. *p*

S'il re - fu - se à l'aman - te, S'il ne du - re qu'aux pleurs.

Basses.

Plus lent. **Tempo 1^o**

m. d. *f*

Sop.

Plus lent.

retenez.

Si — l'a — me dont le son — ge

Contr.

Si — l'a — me dont le son — ge

Plus lent.

retenez.

Moderato.

Est d'expri — mer — le ciel...

bouches fermées.

Div.
pp

bouches fermées.

Div.
pp

Moderato.

ppp

2 Ped à chaque mesure.

pp bouches fermées.

This system contains five staves. The top staff is empty. The second staff begins with a treble clef, a key signature of three sharps (F#, C#, G#), and a dynamic marking of *pp* with the instruction "bouches fermées." The notes are: quarter note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4, quarter rest. The third staff is a grand staff with treble and bass clefs, containing a whole note chord of G4, B4, and C5. The fourth staff is a grand staff with treble and bass clefs, containing a whole note chord of G4, B4, and C5. The fifth staff is a grand staff with treble and bass clefs, containing a whole note chord of G4, B4, and C5.

This system contains five staves. The top staff is empty. The second staff begins with a treble clef, a key signature of three sharps (F#, C#, G#), and a dynamic marking of *pp* with the instruction "bouches fermées." The notes are: quarter note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4, quarter rest. The third staff is a grand staff with treble and bass clefs, containing a whole note chord of G4, B4, and C5. The fourth staff is a grand staff with treble and bass clefs, containing a whole note chord of G4, B4, and C5. The fifth staff is a grand staff with treble and bass clefs, containing a whole note chord of G4, B4, and C5.

Animez peu à peu.

p
Si Pâ - me dont le songe

Ah!

Ah!

Ah!

mf Animez peu à peu.

Est d'ex - pri - mer le ciel

cresc.

cresc.

retenez.

Pressez.

vain mension - ge Qui l'a - breu - ve de fiel. _____

cresc.

vain mension - ge Qui l'a - breu - ve de fiel. _____

cresc.

vain mension - ge Qui l'a - breu - ve de fiel. _____

cresc.

vain mension - ge Qui l'a - breu - ve de fiel. _____

8

retenez.

Pressez.

Ped.

☆ Ped.

retenez. ☆

cresc.

Élargissez.

f cresc.

1^{re} Sop. **Grandiose animé.**

ff
Vé - ri - té, san - té, rê - ve,

Contre.

ff
Vé - ri - té, san - té, rê - ve,

Tén.

ff
Vé - ri - té, san - té, rê - ve,

Basses.

ff
Vé - ri - té, san - té, rê - ve,

Grandiose animé.

Très animé.

Si tout l'homme — est tra - hi!

Si tout l'homme — est tra - hi!

Si tout l'homme — est tra - hi!

Si tout l'homme — est tra - hi!

Très animé.

ff
Sois mau - dit, sans trè -

ff
Sois mau - dit, sans trè -

ff
Sois mau - dit! oh! sans trè -

ff
Sois mau - dit! oh! sans trè -

The first system of the musical score consists of five staves. The top two staves are vocal lines, both marked *ff* (fortissimo). The lyrics are "Sois mau - dit, sans trè -". The third and fourth staves are vocal lines, also marked *ff*, with lyrics "Sois mau - dit! oh! sans trè -". The fifth staff is the piano accompaniment, featuring a complex rhythmic pattern with triplets and sixteenth notes.

- ve.

- ve.

- ve. *ff*
Sois mau - dit!

- ve. *ff*
Sois mau - dit!

The second system of the musical score consists of five staves. The top two staves are vocal lines, both marked *ff* (fortissimo). The lyrics are "- ve." and "Sois mau - dit!". The third and fourth staves are vocal lines, also marked *ff*, with lyrics "- ve." and "Sois mau - dit!". The fifth staff is the piano accompaniment, featuring a complex rhythmic pattern with triplets and sixteenth notes.

ff

Sois mau - dit, sans trè - ve Ah! _____

ff

Sois mau - dit, sans trè - ve Ah! _____

oh! sans trè - ve Ah! _____

oh! sans trè - ve Ah! _____

Detailed description: This system contains four vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, tenor, and bass register. The piano accompaniment features a complex texture with many accidentals and dynamic markings. The lyrics are 'Sois maudit, sans trève Ah!' repeated in different parts.

sois maudit! _____

sois maudit! _____

sois maudit! _____

sois maudit! _____

Detailed description: This system consists of four vocal staves, each with the lyrics 'sois maudit!' followed by a long horizontal line indicating a sustained note or breath mark. The piano accompaniment is not visible in this section.

retenez. **Plus lent.**

fff *avec fureur.*

Detailed description: This system shows the piano accompaniment for the final section. It includes dynamic markings like *fff* and *avec fureur.*, and performance instructions like *retenez.* and **Plus lent.** The music is highly rhythmic and technically demanding, with many triplets and complex chord structures.

Élargissez.

avec grandeur

rall.

Lento.

dimin.

p

3

3

3

m. d.

Contr.

Animé.

p

p

Animé.

ralentissez peu à peu jusqu'au Lento.

mf

Dieu trompeur, — Dieu ha - i...

Dieu trompeur, — Dieu ha - i...

ralentissez peu à peu jusqu'au Lento.

retenez.

mf

dim.

expressif.

Lento.

p *Orgue.* *ppp*

Sop. *pp*
Sois mau - dit! —

Contr. *p*
Sois — mau -

Tén. *dim.* *pp*
Sois — mau - dit! — Sois mau - dit! —

Basses. *pp*
Sois mau - dit! —

pp avec rage. *ppp*
mau - dit! mau - dit!

dim.

pp avec rage. *ppp*
mau - dit! mau - dit!

pp *ppp*
mau - dit! mau - dit!

morendo.

Tén. *presque parlé. (farouche)*

Si tout l'homme est trahi, Sois maudit, oh! sans trêve, Dieu trompeur, Dieu ha-

Basses. *presque parlé. (farouche)*

Si tout l'homme est trahi, Sois maudit, oh! sans trêve, Dieu trompeur, Dieu ha-

lointain.

Tranquille.

très soutenu.

long.

p

un peu animé. Tempo.

animé.

Tempo.

lassé.

détendu.

Tempo.

pp

sempre *pp*

morendo. **Animez.**
plus vite. *a Tempo.* *plus vite.* *crese.*

Pressez.
ff

Élargissez.
en bousculade.

Large.

Fin du 1^{er} Tableau
du 3^e Acte.

IVRESSE.

SCÈNE I. — LE POÈTE seul.

Gai.

PIANO.

f

Ped.

☆

Ped.

☆ Ped.

☆ Ped.

☆

Ped.

☆ Ped.

☆

dimin.

Ped. *

dimin.

mf

légèr.

Ped. *

8 *légèr.*

p

8

mf

Ped. *

légèr.

p

mf

p

mf

f

p

First system of musical notation. It consists of a single treble clef staff at the top and a grand staff (treble and bass clefs) below. The treble staff contains a series of chords. The grand staff features a bass line with a 'Ped.' (pedal) marking. A dynamic marking of *ff* (fortissimo) is present in the first measure of the grand staff.

Second system of musical notation, starting with a measure rest of 8. It includes a treble staff with chords and a grand staff with a bass line. A dynamic marking of *m.d.* (mezzo-dolce) is present. A 'Ped.' marking is located at the end of the system.

Third system of musical notation, starting with a measure rest of 8. It features a treble staff with chords and a grand staff with a bass line. The grand staff includes a section with a 12-measure rest and a section with triplets marked with a star and the number 3.

Fourth system of musical notation, starting with a measure rest of 8. It includes a treble staff with chords and a grand staff with a bass line. The grand staff features a section with a 6-measure rest and a section with 12-measure rests, followed by a triplet section marked with a star and the number 3.

First system of musical notation, featuring a treble clef staff with a melodic line and a grand staff (treble and bass clefs) with a complex accompaniment. The key signature has two sharps (F# and C#). The system concludes with a double bar line and a repeat sign.

Second system of musical notation. It begins with a treble clef staff containing a short melodic phrase. Below it, the grand staff features a section marked "Agité." with a dynamic of "ff". The music consists of rapid triplet patterns in both hands. A "p" dynamic marking appears later in the system.

Third system of musical notation. The grand staff begins with a section marked "Tempo." and a dynamic of "pp". The music transitions to a section marked "Agité." with a dynamic of "p". The accompaniment features triplet patterns.

Fourth system of musical notation, continuing the grand staff with triplet patterns. A "cresc." (crescendo) marking is present in the right hand.

Fifth system of musical notation. The grand staff features a section marked "Tempo." and a dynamic of "ff". The music concludes with a double bar line and a repeat sign.

The first system of musical notation consists of two staves. The upper staff features a series of chords and single notes, with a slur over the first two measures. The lower staff contains a rhythmic accompaniment of eighth notes. A dynamic marking of *sf* (sforzando) is placed above the lower staff in the third measure.

The second system continues the musical piece. The upper staff has a melodic line with slurs and accents. The lower staff maintains the eighth-note accompaniment. A dynamic marking of *sf* is present above the upper staff in the second measure.

The third system shows a change in dynamics. The upper staff has a melodic line with a slur and a dynamic marking of *mf* (mezzo-forte) below it. The lower staff continues with the accompaniment. A *sec.* (second ending) bracket is visible above the upper staff in the final measure.

The fourth system features a melodic line with triplets and a trill. The upper staff has a dynamic marking of *pp* (pianissimo) below it. The lower staff continues with the accompaniment, including triplet markings.

The fifth system concludes the page. The upper staff has a melodic line with a slur and a dynamic marking of *sf* above it. The lower staff has a dynamic marking of *pp* below it.

First system of musical notation. The treble clef staff contains a melodic line with several triplet markings (indicated by a '3' above the notes). The bass clef staff contains a rhythmic accompaniment. A dynamic marking of *mf* is present in the first measure.

Second system of musical notation. The treble clef staff features a melodic line with slurs and a dynamic marking of *> pp*. The bass clef staff contains a rhythmic accompaniment with a dynamic marking of *f*.

Third system of musical notation. The treble clef staff has a melodic line with slurs and a dynamic marking of *f*. The bass clef staff contains a rhythmic accompaniment with a dynamic marking of *pp*.

Fourth system of musical notation. The treble clef staff has a melodic line with a dynamic marking of *très léger.* The bass clef staff contains a rhythmic accompaniment with a dynamic marking of *Ped.* and a star symbol at the end of the system.

Fifth system of musical notation. The treble clef staff has a melodic line with a dynamic marking of *Ped.* and a star symbol at the end of the system.

sempre pp

f *pp*

This system contains two staves of music. The upper staff begins with the instruction *sempre pp*. The lower staff starts with a dynamic marking of *f*. In the third measure of the lower staff, the dynamic changes to *pp*. The music features complex rhythmic patterns and chromatic movement.

sempre pp

f *pp*

This system continues the musical piece with two staves. The upper staff is marked *sempre pp*. The lower staff begins with a dynamic marking of *f* and transitions to *pp* in the third measure. The notation includes various note values and rests.

sempre pp *en animant.*

mf *p*

This system features two staves. The upper staff is marked *sempre pp* and *en animant.* The lower staff starts with a dynamic marking of *mf* and changes to *p* in the third measure. A triplet of notes is indicated in the lower staff.

cresc. *Ped.*

This system consists of two staves. The lower staff includes the instruction *cresc.* (crescendo) and *Ped.* (pedal). The music shows a gradual increase in volume and sustained notes.

f *ff*

This system contains two staves. The lower staff has dynamic markings of *f* and *ff*. The music features a powerful, driving rhythm with many beamed notes.

☆

Élargissez.

mf
cresc.

a Tempo.

Ten. div.

2^o

VOIX D'AUTREFOIS

Sois maudit! Dieu per-fi - de Dieu trompeur

Basses.

f

Sois maudit! Dieu per-fi - de Dieu trompeur

f

a Tempo.

pesante.

Sop.

ff

Sois maudit!

Contr.

ff

Sois maudit!

1^o *ff*

Dieu ha-ï

Sois maudit!

Dieu ha-ï

f

Dieu per-fi - - - de, Dieu trompeur, ———

Dieu per-fi - - - de, Dieu trompeur, ———

Dieu per-fi - - - de, Dieu trompeur, ———

Dieu ha_ï! Sois maudit! ———

Dieu ha_ï! Sois maudit! ———

Dieu ha_ï! Sois maudit! ———

Sois maudit! ———

dim *rall*
 Oh! sans trê - - ve, Dieu trom - peur, ———

dim *rall*
 Oh! sans trê - - ve, Dieu trom - peur, ———

Oh! sans trê - - ve, ———

dim. *rall.*
 Oh! sans trê - - ve, Dieu trom - peur ———

Tempo plus tranquille.

Dieu ———

Dieu ——— ha - i! ———

Dieu ——— ha - i! ———

Tempo plus tranquille.

Solo. *pp* *trem.* *mystérieux*

dim.

Sop. *retenez. ppp* **Tempo 1°**

Vois, c'est la nuit, ——— la nuit

Contr. *ppp*

Vois, c'est la nuit, ——— la nuit

Tén. *ppp*

C'est la nuit, ——— la nuit

Basses. *ppp*

C'est la nuit, ——— la nuit

retenez. **Tempo 1°**

ppp

cal - - - me, la nuit cal - - -

cal - - me ——— la nuit cal - - -

cal - - me ——— La nuit cal - - -

cal - - - me et ten - dre, Vois c'est la nuit,

tremolo.

cresc.

me et ten - - - dre. Entends -

me et ten - - - dre. Unis.

me et ten - - - dre. Entends -

la nuit cal - - - me et ten - - dre

mf *pp* *pp* *Unis.* *pp*

- tu la nuit, - - - la nuit cal - - - me,

En - tends-tu - - - la nuit cal - - me,

- tu la nuit, - - - la nuit cal - - me,

En - tends-tu - - - la nuit cal - - me, Unis.

pp *pp* *pp* *Unis.* *pp* *m.g.*

la nuit ten - dre, l'en - tends - tu?
 la nuit ten - dre, l'en - tends - tu?
 la nuit ten - dre, l'en - tends - tu?

cresc.

p *cresc.* *mf*

pp *dim.* **Tempo 1°**
 Ah!
 Ah!
 Ah!
 Ah!

dim *pp très léger*

Plus large.

En - tends - tu la nuit

En - tends - tu la nuit

En - tends - tu la nuit

En - tends - tu la nuit

mf *dim.* *pp*

mf *dim.* *pp*

mf *dim.* *pp*

mf *dim.* *pp*

Plus large.

Ped. ☆

f *dim.* *pp*

Tempo 1^o

ten - dre?

ten - dre?

ten - dre?

ten - dre?

Tempo 1^o

p

p *dim.*
Ah!
p *dim.*
Ah!
p *dim.*
Ah!
p *dim.*
Ah!
dim.

pp
Ah!
pp
Ah!
pp
Ah!
pp
Ah!
pp

Bouches fermées. *ppp*

Bouches fermées. *ppp*

Bouches fermées. *ppp*

Bouches fermées. *ppp*

ppp

ppp

Mouv! de Polka.

morendo.

morendo.

Mouv! de Polka.

UN BAL.
Dans la coulisse.

morendo.

pp

UNE RETRAITE PASSE.

pp

mf

First system of musical notation, featuring a grand staff with treble and bass clefs. The key signature has two sharps (F# and C#). The music consists of eighth and sixteenth notes in the treble and bass lines. A dynamic marking of *mf* is present in the bass line.

Second system of musical notation. It includes a dynamic marking of *p* in the bass line and the instruction *Orch* above the treble line. The word *expressif.* is written across the system, indicating an expressive performance style.

Third system of musical notation, featuring a dynamic marking of *mf* in the bass line. It includes a triplet of eighth notes in the treble line, marked with a '3' above the notes.

Fourth system of musical notation, featuring dynamic markings of *pp* in the bass line and *mf* in the treble line. The system includes various articulation marks such as accents and slurs.

Fifth system of musical notation, featuring a dynamic marking of *ff* in the bass line. The music continues with complex rhythmic patterns and articulation.

Sixth system of musical notation, featuring a dynamic marking of *p* in the treble line and *pp* in the bass line. The system concludes with a series of chords and melodic lines.

First system of musical notation, featuring a grand staff with treble and bass clefs. The key signature has two sharps (F# and C#). The music begins with a fortissimo (*ff*) dynamic in the bass clef, which then transitions to a mezzo-forte (*mf*) dynamic. The melody in the treble clef is characterized by eighth and sixteenth notes.

Second system of musical notation, continuing the piece. It features a grand staff with treble and bass clefs. The music consists of flowing eighth and sixteenth notes in both hands, with some phrasing slurs.

Third system of musical notation, continuing the piece. It features a grand staff with treble and bass clefs. The music consists of flowing eighth and sixteenth notes in both hands. A *crese.* (crescendo) marking is present in the treble clef.

Élargissez.

Fourth system of musical notation, continuing the piece. It features a grand staff with treble and bass clefs. The music consists of flowing eighth and sixteenth notes in both hands. A *pesante.* (heavy) marking is present in the bass clef.

Fifth system of musical notation, continuing the piece. It features a grand staff with treble and bass clefs. The music consists of flowing eighth and sixteenth notes in both hands. A *rall.* (rallentando) marking is present in the treble clef, and a *dim.* (diminuendo) marking is present in the bass clef. The tempo changes to **Tempo di Polka.** A *p* (piano) dynamic marking is present in the bass clef. A *léger.* (light) marking is present in the bass clef.

Sixth system of musical notation, continuing the piece. It features a grand staff with treble and bass clefs. The music consists of flowing eighth and sixteenth notes in both hands. A *pp* (pianissimo) dynamic marking is present in the bass clef.

Sop. Contralt. Ten. Bouches fermées.

pp

Basses. Bouches fermées.

pp

pp

p

p

sf

pp

sf

pp

retenez.

Tempo.

pp

The first system of music consists of two staves. The treble staff begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a common time signature. It contains several measures of music with eighth and sixteenth notes, some beamed together. The bass staff begins with a bass clef and the same key signature and time signature. It contains several measures of music with eighth and sixteenth notes, some beamed together. There are some rests and dynamic markings like *mf* and *f* scattered throughout the system.

The second system of music consists of two staves. The treble staff begins with a treble clef, a key signature of two flats, and a common time signature. It contains several measures of music with eighth and sixteenth notes, some beamed together. The bass staff begins with a bass clef and the same key signature and time signature. It contains several measures of music with eighth and sixteenth notes, some beamed together. There are some rests and dynamic markings like *mf* and *f* scattered throughout the system. A *Ped.* marking is present below the bass staff, and a ** segue.* instruction is located between the two staves.

The third system of music consists of two staves. The treble staff begins with a treble clef, a key signature of two flats, and a common time signature. It contains several measures of music with eighth and sixteenth notes, some beamed together. The bass staff begins with a bass clef and the same key signature and time signature. It contains several measures of music with eighth and sixteenth notes, some beamed together. There are some rests and dynamic markings like *mf* and *f* scattered throughout the system. A *cresc.* marking is present in the treble staff.

The fourth system of music consists of two staves. The treble staff begins with a treble clef, a key signature of two flats, and a common time signature. It contains several measures of music with eighth and sixteenth notes, some beamed together. The bass staff begins with a bass clef and the same key signature and time signature. It contains several measures of music with eighth and sixteenth notes, some beamed together. There are some rests and dynamic markings like *mf* and *f* scattered throughout the system. A *mf* marking is present in the treble staff.

The fifth system of music consists of two staves. The treble staff begins with a treble clef, a key signature of two flats, and a common time signature. It contains several measures of music with eighth and sixteenth notes, some beamed together. The bass staff begins with a bass clef and the same key signature and time signature. It contains several measures of music with eighth and sixteenth notes, some beamed together. There are some rests and dynamic markings like *mf* and *f* scattered throughout the system. A *f* marking is present in the treble staff.

The sixth system of music consists of two staves. The treble staff begins with a treble clef, a key signature of two flats, and a common time signature. It contains several measures of music with eighth and sixteenth notes, some beamed together. The bass staff begins with a bass clef and the same key signature and time signature. It contains several measures of music with eighth and sixteenth notes, some beamed together. There are some rests and dynamic markings like *mf* and *f* scattered throughout the system. A *f* marking is present in the treble staff.

The first system of music consists of two staves. The treble staff begins with a key signature of two flats (B-flat and E-flat) and a common time signature. It contains several measures of music with notes, rests, and slurs. The bass staff features a steady eighth-note accompaniment. A dynamic marking of *p* (piano) is present in the first measure.

The second system continues the musical piece. The treble staff has notes with slurs and a dynamic marking of *p* in the final measure. The bass staff has a consistent eighth-note pattern. A *dim.* (diminuendo) marking is placed below the bass staff in the fourth measure.

The third system begins with the instruction *animez un peu.* above the treble staff. The treble staff contains chords and moving lines. A *cresc.* (crescendo) marking is located in the middle of the system. The bass staff continues with its eighth-note accompaniment.

The fourth system features the instruction *serrez peu à peu.* (tighten a little by little) above the treble staff. The treble staff has notes with slurs. The bass staff maintains the eighth-note accompaniment.

The fifth system shows the continuation of the eighth-note accompaniment in the bass staff and the melodic lines in the treble staff. The notation includes slurs and various note values.

The sixth system concludes the page. The treble staff has notes with slurs. A dynamic marking of *f* (forte) is placed below the treble staff in the final measure. The bass staff continues with the eighth-note accompaniment.

avec grandeur.

cresc. *ff*

Tempo 1^o

ff

Élargissez. *dim.* *p* *rall.* SCÈNE II.

Moderato.

Tempo di Polka. *rall.*

PF

lontain.

Detailed description: This system contains two staves. The upper staff begins with a treble clef, a key signature of two sharps (F# and C#), and a 3/4 time signature. It features a melodic line with slurs and a fermata. The lower staff has a bass clef and a 3/4 time signature, with chords and a melodic line. Dynamics include *PF* and *lontain.* Tempo markings are *Moderato.*, *Tempo di Polka.*, and *rall.* Time signatures change from 3/4 to 2/4 and back to 3/4.

Lent

p expressif. *cresc.* *Tempo di Polka.* *ppp*

Ped.

Detailed description: This system continues with two staves. The upper staff starts with a treble clef, two sharps, and 3/4 time. It includes a fermata marked '8'. The lower staff has a bass clef and 3/4 time. Dynamics include *p expressif.*, *cresc.*, and *ppp*. Tempo markings are *Lent* and *Tempo di Polka.* A *Ped.* marking is present at the end. Time signatures change from 3/4 to 2/4 and back to 3/4.

Moderato.

p *ppp* * Ped.

Detailed description: This system contains two staves. The upper staff has a treble clef, two sharps, and 3/4 time. The lower staff has a bass clef and 3/4 time. Dynamics include *p* and *ppp*. A ** Ped.* marking is present. Tempo marking is *Moderato.* Time signatures change from 3/4 to 2/4 and back to 3/4.

Mouv: de Polka.

pp *m.g.*

Detailed description: This system contains two staves. The upper staff has a treble clef, two sharps, and 3/4 time. The lower staff has a bass clef and 3/4 time. Dynamics include *pp* and *m.g.* Tempo marking is *Mouv: de Polka.* Time signatures change from 3/4 to 2/4 and back to 3/4.

Lent. Vif.

p expressif. cresc. *f*

Detailed description: This system contains two staves. The upper staff has a treble clef, two sharps, and 3/4 time. The lower staff has a bass clef and 3/4 time. Dynamics include *p expressif. cresc.* and *f*. Tempo markings are *Lent.* and *Vif.* Time signatures change from 3/4 to 2/4 and back to 3/4.

Tempo 1^o.

Pistons sur la scène.

8

cresc. *ff* *Orch.*

m.g. *Ped.* *

dimin. *dim.*

p

First system of musical notation. It consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The music is in a key with two sharps (F# and C#) and a 4/4 time signature. The first staff contains a simple melodic line. The grand staff contains a more complex accompaniment with chords and moving lines. A dynamic marking of *pp* (pianissimo) is located in the right-hand part of the grand staff.

Second system of musical notation, continuing the piece. It features the same three-staff layout. The accompaniment in the grand staff becomes more active with sixteenth-note patterns in the right hand and sustained chords in the left hand.

Third system of musical notation. A fermata is placed over the first measure of the right-hand part of the grand staff. The dynamic marking *cresc.* (crescendo) is written in the middle of the system. The music continues with similar textures.

Fourth system of musical notation. This system includes fingerings: a '7' above the first measure of the right hand, a '6' above a sixteenth-note run in the right hand, and a '3' above a triplet in the right hand. Dynamic markings of *f* (forte) and *mf* (mezzo-forte) are present.

Fifth system of musical notation. It features a sixteenth-note run in the right hand with a '6' above it, and a triplet with a '3' above it. Dynamic markings of *f* and *mf* are used. The system concludes with a fermata over the final measure of the right-hand part.

LE POÈTE.

a Tempo 1°

f > > > > >

Trille, ô fille en gue -

a Tempo 1°

ff *p*

LA FILLE.

ff Rire canaille

Ah!

le P. > > > > >

_nil - les ton ri - re fou.

f

le P. *mf*

Chan - te, bac - chan - te dé - li - ran -

vp

LA FILLE.

More ff

lourd. La — la — la — la — Ah! " " " " "

-te que je suis saou! —————

cresc. *mf*

.....

Rogne, be - sogne ma cha - ro - - gne, gentil démon

f *p*

mf *cresc.*

vi - de, a - vide et li - vi - -

f

- - - de, jusques au fond. —————

le P. *p* *rall.*
 Sè - - - ves et Rê - - - ves...
pp *rall.*
 Ped. *

le P. **Tempo.**
 Cœurs et
Tempo. *lontain.*
 Timb.

LA FILLE. *f*
 la la la la la
 pleurs...
f

la F. *f*
 la la la la la
f

la la la la la la la

f

pp

la la la la la la la

p

pp

Agité.

(cri) Ah! Ah!

f

cresc.

(Cri) la note indiquée est approximative

ff

pp

LA FILLE.

(cri)

(cri)

Ah!

Ah!

cresc.

ff

Ah!

ff

Ah!

ff

ff (en ralant)

Ah!

dimin.

bien rythmé.

mf *p désordonné.*

cresc. poco a poco.

ff

fff *de plus en plus désordonné.*

tr *tr* *ff*

First system of musical notation, featuring a grand staff with treble and bass clefs. The music is marked *fff* (fortississimo) and includes various rhythmic patterns and articulations.

Second system of musical notation, continuing the piece with similar rhythmic complexity and dynamic intensity.

Third system of musical notation, marked *sf* (sforzando) and *tr* (trill). The bass line includes the instruction *strident.* and features a trill. An 8-measure rest is indicated in the treble staff.

Fourth system of musical notation, marked *sf* and *tr*. The bass line features a trill. An 8-measure rest is indicated in the treble staff.

Fifth system of musical notation, marked *p* (piano). The music is characterized by block chords and a steady rhythmic accompaniment.

Sixth system of musical notation, marked *dim.* (diminuendo) and *rall. poco a poco.* (rallentando poco a poco). The piece concludes with a *mf ritenuz.* (mezzo-forte ritardando) instruction.

VOIX D'AUTREFOIS.

Sop.

mf

ô flam -

Contr.

mf

ô flam -

Tén.

cresc.

Dou - ce Lu - miè - re! — Vers toi s'en - vo - le ma pri -

Basses.

mf

Dou - ce Lu - miè - re! Vo - le ma pri -

Piano accompaniment for the first system, showing treble and bass staves with musical notation. The treble staff begins with a piano (*p*) dynamic and features a melodic line with eighth and sixteenth notes. The bass staff provides a rhythmic accompaniment with eighth notes.

Vocal line for Soprano, starting with a piano (*p*) dynamic and the syllable "- me". The melody is simple and rests on a single note.

Vocal line for Contralto, starting with a piano (*p*) dynamic and the syllable "- me". The melody is simple and rests on a single note.

Vocal line for Tenor, with lyrics "è - re. Troublant mys - tè - re, D'un di - vin". It includes first and second endings marked "1^o" and "2^o".

Vocal line for Basses, with lyrics "è - re. Vers ton mys - tè - re, O di - vin". It includes first and second endings marked "1^o" and "2^o".

Piano accompaniment for the second system, showing treble and bass staves with musical notation. The treble staff continues the melodic line from the first system, with a dynamic change to *mf* in the second measure. The bass staff continues the rhythmic accompaniment.

jour, — Au-be pre - miè - - re!

Tén. div. *p*

Au-be pre - miè - - re!

Basses div. *p*

Au-be pre - miè - - re!

Sop. En animant peu à peu.

mf

Contr. div. Cé - leste é - clair, folle é - tin - cel - le,

mf

Du pur E - ther, sain - te par -

Tén.

mf

Basses div. Cé - leste é - clair, folle é - tin - cel - le.

mf

Du pur E - ther, sain - te par -

En animant peu à peu.

Cé_ - leste éclair, folle é_ - tin -
 - cel - le.
 flam - me di - vi - ne!
 Cé - leste éclair, folle é_ - tin -
 - cel - le.
crese.

- cel - le.
 Du pur E_ther, sainte par - cel - le.
 flam - me di -
 - cel - le.
 Du pur E_ther, sainte par - cel - le.

f Cé - leste é - clair!

f Cé - leste é - clair, folle é - tin - cel - le.

f Cé - leste é - clair, folle é - tin -

- vi - - - ne!

f Cé - leste é - clair, folle é - tin - cel - le.

f Cé - leste é - clair, folle é - tin -

Du pur E - ther sain - te par - cel - le.

- cel - le. Du pur E - ther, sain - te par -

f folle é - tin - cel - - - - - le!

Du pur E - ther sain - te par - cel - le.

- cel - le. Du pur E - ther, sain - te par -

Du pur E - ther!

Cé - leste é - clair, folle é - tin - cel - le.

- cel - le. Cé - leste éclair, folle é - tin -

Cé - leste é - clair, folle é - tin - cel - le.

- cel - le. Cé - leste éclair, folle é - tin -

cresc.

Du pur E - ther, sain - te par - cel - le.

- cel - le. Du pur E - ther, sain - te par -

Sain - te par - cel - le!

Du pur E - ther, sain - te par - cel - le.

- cel - le. Du pur E - ther, sain - te par -

ff LE POÈTE avec exaltation.

Trille ô fil - - - le,
 folle é - tin - cel - - - - - le!
 folle é - tin - cel - - - - -
 - cel - le. folle é - tin - cel - - - - -
 folle é - tin - cel - - - - -
 - cel - le. folle é - tin -
 - cel - le. folle é - tin -
p trem. *crese.*

a Tempo.

Sop. Chan - - te bac - chan - - - te, Ah!
 Contr. Brû - le toujours!
 Tén. - le! Brû - le tou jours!
 Basses. - - le Brû - le toujours!
 - cel - - - - le Brû - le tou - jours!
fff *fff* *fff* *fff* *fff* *fff*
 VOIX DE DEMAIN.
fff a Tempo.

1.
P.

VOIX DE DENAIN.

flam - me im - - men - - se Dont j'ai me - su -

flam - me in - - men - - se Dont j'ai me - su -

flam - me im - - men - - se Dont j'ai me - su -

flam - me im - - men - - se Dont j'ai me - su -

The first system of the musical score consists of five staves. The top staff is a vocal line for the first voice, marked '1.' and 'P.'. Below it are four staves for the 'VOIX DE DENAIN' (second voice), with the label written vertically on the left. Each of these four staves contains the same lyrics: 'flam - me im - - men - - se Dont j'ai me - su -'. The piano accompaniment is shown in the bottom two staves of the system, with a grand staff (treble and bass clefs) and various musical notations including chords and melodic lines.

- ré; la puis - san - ce;

- ré; la puis - san - ce;

- ré; la puis - san - ce;

- ré; la puis - san - ce;

8

The second system of the musical score consists of five staves. The top four staves are vocal lines for the four voices, each containing the lyrics '- ré; la puis - san - ce;'. The piano accompaniment is shown in the bottom two staves, marked with a '8' and a dashed line, indicating an eighth measure. The piano part features complex chordal textures and melodic fragments.

Ryth - - mes d'a - mour, Rou - ges vi - si -

Ryth - - mes d'a - mour, Rou - ges vi - si -

Ryth - - mes d'a - mour, Rou - ges vi - si -

Ryth - - mes d'a - mour, Rou - ges vi - si -

- ons d'un beau jour!

- ons d'un beau jour!

- ons d'un beau jour!

- ons d'un beau jour!

8- - - - - 1

m. d.

Ped.

pp Vous, qui ja - dis berciez mon ê - - - tre, *cresc.* Quelle

pp Vous, qui ja - dis berciez mon ê - - - tre, *cresc.* Quelle

pp Vous, qui ja - dis berciez mon ê - - - tre, *cresc.* Quelle

pp Vous, qui ja - dis berciez mon ê - - - tre, *cresc.* Quelle

p *cresc.*

au - be vous ver - ra donc re - naî - - - tre,

au - be vous ver - ra donc re - naî - - - tre,

au - be vous ver - ra donc re - naî - - - tre,

au - be vous ver - ra donc re - naî - - - tre,

p *cresc.*

mf *cresc.* 3

Rê - ves mer - veil - leux, mau - dits, Lar - ges mi -

mf *cresc.* 3

Rê - ves mer - veil - leux, mau - dits, Lar - ges mi -

mf 3

Rê - ves mer - veil - leux, mau - dits, Lar - ges mi -

mf 3

Rê - ves mer - veil - leux, mau - dits, Lar - ges mi -

mf *cresc.*

Élargissez.

- roir, ô pa - ra - dis Dont je fus le

- roir, ô pa - ra - dis Dont je fus le

- roir, ô pa - ra - dis Dont je fus le

- roir, ô pa - ra - dis Dont je fus le

Élargissez.

Large (sans lenteur)

LE POÈTE ivre, brutal

Animé.

Trille ô fille en guenil les, ton ri-re fou...
 Maî - - - tre!
 Maî - - - tre!
 Maî - - - tre!
 Maî - - - tre!

Maî - - - tre! Animé.

Large (sans lenteur)

ff m.g.

Ped. Ped.

Tempo.

Chan - te bac - chan - - te dé - li -

Tempo.

ff

Ped.

Très vite.

ran - - - te.

Très vite. dim.

sf pp

Tempo.

le P.

Tempo.

f

Mouv! de Polka.

le P.

p

Tempo.

le P.

mf

Mouv! de Polka.

le P.

pp

Ped.

rall.

le P. *pp*
- ves et Ré - ves...

dim. *rall.*

pp
Ped.

Mouvt de Polka.
sombre chancelant . *éteint, sans expression*

le P. *p* Cœurs... *f* et

Mouvt de Polka.

ppp

Timb.

LA FILLE. *rire canaille*

le P. Ha! Ha! Ha! Ha! Ha!....

pleurs....

8^{va} bassa.

le P. *pp*
Pleurs....

8^{va} bassa. *8^{va} bassa.* *morendo.*

VOIX INTÉRIURES.

Sop.

rall. Plus lent. ppp

Contr.

ppp

Ténors.

ppp

Basses.

ppp

rall. Plus lent.

ppp

8^{va} bassa.

rall.

diminuez jusqu'à extinction.

Ah!

bouches fermées.

Ah!

bouches fermées.

Ah!

bouches fermées.

Ah!

bouches fermées.

rall.



M Charpentier, Gustave
1533 [La vie du poète. Piano-
C45V5 vocal score. French,]
La vie du poète

Music

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